Marsh-Billings-Rockefeller National Historical Park Park Research Partnership

Teacher Name(s): Martha Perkins

School/Grade/Subject: Woodstock Union High School/10th Grade/Honors American Literature

Unit Title: Dickinson, Frost, and You in Dialogue across Time and Place

Date Submitted: September 9, 2011

Park Visit Dates Requested: to be determined –late April and May, 2012

Material and Professional Resources Needed:

The Complete Poems of Robert Frost Lathem, editor
The Complete Poems of Emily Dickinson Franklin, editor

The Emily Dickinson Handbook Grabher, Hagenbuchle, Miller, editors

The National Parks – America's Best Idea Ken Burns Reading the Forested Landscape T. Wessels Access to trails/forests at MBRNHP and/or King Farm

Poetryfoundation.org

<u>Loaded Gun</u> – documentary/dvd (Billy Collins & Julie Harris)

Additional Information:

Park Visit 1: students work in pairs to explore an area of the park and to choose their site (sit spots, journaling, haiku writing (Renga Party with class to follow), photographing in that chosen site).

Park Visit 2: Students re-visit chosen site with poems they have selected for that site, additional photographing time – Visit 2 is an opportunity to gather additional details for their digital essays.

Park Visit 3 (spring?): Students mount the Frost poem, the Dickinson poem, and their own 21st century version of those poems in dialogue from the 19th and 20th centuries. The class walks the trail from site to site (7 total) and students work in pairs to present their site and to talk about the dialogue they perceive between the two poets, and their own writing process to generate a 21st century version of Frost's and Dickinson's truths.

A Place-Based Understanding by Design (UbD) Unit Template v2.01

	Stage 1-Desire	d Results	
Established Goals	Transfer Students will be able to independently use their learning tounderstand a poem (Frost's & Dickinson's		Place Prompts:
1. Students' creative work to engage poets from different times and cultures in dialogue via the language of their poems and to set those poems in a specific place for that "dialogue" is a means to derive truths common to	poetry in particular) by trusting in his or her own mind punctuation a poet presents in order to make meaning	Choose the most relevant: Collaboration will happen through Students working in pairs to capture the essence of a chosen place in MBRNHP.	
human nature over time. 2. Students will qualify those understandings via their own place-based experiences and writing in the present time.	ENDURING UNDERSTANDINGS: Students will understand thatthe natural world has the capacity to reveal if not "answers" then understandings about an individual's interior, spiritual or private aspects of being.	ESSENTIAL QUESTIONS: Students will keep consideringhow close scrutiny, observation and creative thinking/writing about nature can teach them something about themselveshow on one level, stewardship and sustainability are about an individual's ability to be in some kind of "dialogue" with the Natural World.	Students working as a class to interpret Dickinson's and Frost's poems. Students working in pairs to create a "digital essay" that captures the essence of their
	Acqu	chosen site at	
	Students will knowthat place in forms person only in as deep an understanding as that person is willing to engage respectfully, creatively and analytically with that particular place.	Students will be skilled at *determining meaning of words and phrases in a poem (figurative language, tone, voice, etc) *analyzing how the poem's structure contributes to the essential meaning/truth in a poem. *determining comparable ideas (similar or in contrast) in two different poets' works as by "reading" a Place. *Analyzing/assessing how words, music, image inform a place (and vice versa) Students will be skilled at Analytical and creative writing.	MBRNHP via photography, music, poetry. Students will make a difference by calling attention to understandings about human nature as a close study of some aspect of the natural world to them. Students will address real world

Adapted by Shelburne Farms from the Understanding by Design Guide to Creating High-Quality Units by Grant Wiggins and Jay McTighe, 2011

	issues through
	*exploring how
	some truth or
	understanding
	Dickinson
	illuminates in the
	19 th century has
	held steady or
	evolved over time,
	as evidenced by
	Frost's poems in
	the 20 th century
	and their own idea
	(expressed in
	verse) on the same
	topic in the 21 st
	century.
	Students will use
	park resources and
	learning sites whe
	they create a
	digital essay using
	photography,
	music and poetry
	capture the essence
	of a chosen place
	in the park
	create a "trail"
	and dialogue of
	poets via their
	poems across thre
	distinct centuries.

	Stage 2-Evidence				
Code (link to Goals, Big Ideas,	Evaluative Criteria				
and Lens)					
	Digital Essay	PERFORMANCE TASK(S): Students will show that they really understand by evidence of two different performance tasks:			
		1. Place-groups will create a "digital essay" (via powerpoint or photostory) wherein they use photos, music, poetry of Emily Dickinson, Robert Frost and their 21 st century Re-Vision of ideas in one or both of those poems to capture the essence of the place they've chosen in the park &/or to evoke the truism to human understanding/experience Frost and Dickinson's poetry evokes, bolstering that meaning by the site/aura of the site they've selected to showcase the poems.			
	Trail work- Presentation	2. Poetry-Person —Place in dialogue/across time(s) Presentation: This event takes place on site in the park and offers a chance for partners to position their three poems in place and to share with other groups their process in using a place to evoke an understanding inherent to the poems, as well as unveiling how their own view and sense of the chosen place evolved and changed over the various activities in this "excavation" of Dickinson's, Frost's and their own poems in dialogue in a specific place.			
		OTHER EVIDENCE:			
		Students will show how they have achieved Stage 1 goals by			
		*exploratory activities in the classroom with Frost's and Dickinson's poems: Please see "Poetry Play" and "Testing a Dialogue"			
		*writing a creative "re-vision" of one or both of the poets' poems that elicits a 21 st century perspective on the same "truism" Frost or Dickinson evokes in a certain poem.			
		*Journal/Reflective writing to explore the ways in which the addition of one poet's work informs or changes what the student "sees" in the chosen place; when another poet's work (or the student's own) is added to the site, again, do those ideas in verse form bring out any other aspects of the chosen place? Does time of day and/or season affect meaning? Does the place (its features) remain dominant with the additions of the poems, or do the poems' "appropriations" of the space render the place something other than it was before their introduction?			

	Stage-3-Learning Plan	
Code (link to Goals, Big Ideas,	PRE-ASSESSMENT of knowledge, skill, understandings and attitudes using surveys and simulations	Progress Monitoring
and Lens)	Poetry Play: Activities to Open up the poems to students' interpretations 1. *Conduct various readings of two Robert Frost Poems (Some possibilities include, "Tree at My Window," "A Drumlin Woodchuck," "Come In," "After Apple Picking," "Birches," "Time to Talk".) Various oral readings of these poems as a whole group might be: one line per student; whisper the poem; nouns only reading; read the poem backwards; read the poem as fast as humanly possible; read the poem as slowly and melodramatically as possible; read the poem with a cockney accent or a southern drawl or a Boston accent, etc. *Individual free write (or oral sharing): which of the various readings best helped you to locate some specific meaning or insight about the poet's ideas in this poem? 2. *Individual "Write-out" – choose a line from the poem that catches your attention	Free-writes
	and write it down, continuing the line in a free write style into your own experiences (makes me think ofetc) *share ideas about the poem's meaning via paraphrasing Frost's idea *solicit volunteers to share "write outs"/ask those listening to comment on what feeling that particular chosen line generated *"Tally" possible meanings or "readings" of the poem, holding students accountable in their comments to answer to "which line told me so"	
	 Beyond Summary and Paraphrase: Have students "list" what strategies Frost engages to intensify his meaning. Quick Quiz on poetry terms his meaning (alliteration, repetition, layout/structure, metaphor, imagery, syntax, diction, tone, point of view, etc) Repeat Poetry Play Activity with two or more of Emily Dickinson's poems – until students begin. Allow time for individual practice to feel comfortable "unpacking" her meaning(s) in poems. 	Poetry Terms Quiz
	6. Writing paraphrases and short analysis/explications of an ED or RF poem.	Explication(written)

LEARNING EVENTS—Student success at transfer, meaning, and acquisition depends on ...

Testing a Dialogue: Whole Group Activity (classroom)

- *Arrange desks in concentric circles, 2 in the center (bulls eye), 4 in the next ring, 6 in the next ring, 8 in the outer circle.
- * Place a Frost Poem on one of the paired desks in the center ring, and 1-2 Emily Dickinson poems on the other desk in the center ring (These are essentially the poets' seats)
- *One student in the center will read from the Frost poem, as much of the poem as he/she sees "fit" to establish the point. The Dickinson student will respond with a line (or two or three, as he/she sees "fit," and the conversation "continues" back and forth between the two poet-students.
- * KEY RULE for this "Game": students in the center circle (Frost and Dickinson) can only parley in specific lines from their poems. While it may make sense to go through each poem "in dialogue" chronologically first, students in the center ring may jump around in their offerings from the poem in a non-linear fashion. A poet-student may wish to repeat a certain word or phrase for intensifying a point, but he/she may not ADD words to the poem, nor subtract words (goal is to use all lines, eventually, but this is debatable needs to be tested.)
- *Once the two poets have determined the "conversation" is concluded, the "microphone" shifts to students in the second circle. These students can only question, and the question each student in the second ring offers should be directed to a specific poet in the center ring. (However, poets do not respond at this time.)
- *Once each student in the second ring has shared a <u>question</u> directed at the Frost student/reader or directed at the Dickinson student/reader in the center ring, the "microphone" shifts to the third circle (6 students). These students may make comments directly to the poets who conversed. These students in the third ring need to make a statement that is directed to one or the other of the poets in the center points or images in his/her poem.

*Students in the outer ring (8) have a choice: they can respond to a specific question from the 2nd ring OR they can respond to a comment they heard from the third

ring. Students in the Outer ring cannot address the poets in the center directly – the outer ring students are focused on addressing questions from circle two, or comments from circle three.

*Finally, the "microphone" returns to the center ring where the poets have a chance to make any closing comments about their experience as dialoging a poem, OR to the questions and comments they heard from the several outer rings.

Round 2: Once music starts, all students need to rise and "trek" around the various circles, landing in a "ring" in which they have not sat before when the music stops. Place new Frost poem (from the poems on the trail) as well as one or two different Dickinson poems in the center ring. Play again – new positions/roles for each student.

Notes: Each student will need a copy of the two (or 3) poems under discussion. This format for discussion does require each student to speak in turn, under a certain kind of direction/protocol (reader, questioner, commentator) – IMPORTANTLY, students will need to take notes about the questions they want to respond to, or the "conversation" they hear that they want to comment upon or question... this is because every student in the 2nd ring needs to question before the "microphone" moves to the next ring. Exercise "forces" students to listen to one another, as well as to be individual contributors....

Conclude class activity with a brief <u>oral survey</u> – Do these pairs of Frost and Dickinson poems "work" in dialogue? What views do the poets share? On one points do they differ? Is that clear in their poems pairing? What poetic devices (or strategies) has each poet chosen that "heightens" this shared view or "truth" or accentuates a difference in their opinions?

If survey shows (or the activity itself) shows the Dickinson and Frost poems do not necessarily "dialogue" well, use <u>the Emily Dickinson Lexicon website</u> (input key words/ideas from Frost's poem perhaps to generate a list of poems wherein Dickinson engages that word) to generate some other possible Dickinson poems that might work well (or in "interestingly problematic" ways) with the Frost poems on site at Marsh Billings Rockefeller National Historic Park.

3. Some Questions to Consider along the route: [Journal Entries]

*In locating comparable poems written by each poet (Dickinson and Frost), *how* might their conversation ensue, using the very lines from each poet's original poem?

*Are there gender-related differences either in the content or style/approach to the topic each poet elicits?

*In placing a Dickinson poem and a Frost poem in your chosen place at The Marsh-Billings-Rockefeller National Historic Park, do her ideas occasion you(student/reader) to focus on different aspects of that environment than what Frost's poems call up? Does Dickinson's poem "fit" the space in similar or dissimilar ways to Frost's poem already situated there?

*We have deliberated on the ways in which person informs place and place informs person in literature before this year; consider how or if Dickinson's verse redefinesor reappropriates your chosen space, as well as how or if the introduction of Frost's poem as well as your own occasions a viewer to "see"/"read" the place at MBRNHP differently (and how so).

* Most of these activities, mini projects and tasks have centered on Frost's and Dickinson's 20th and 19th century ideas about an aspect of human nature or experience; what about their 19th and 20th ideas about a commonly used object or prop transfer to the same object/prop in the 21st century, or has their object or prop been transformed? For example, when you think of house (or home) in the 21st century, what kind of space is it? ("Drumlin Woodchuck") etc.

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